

# OPERATIC GEMS.

## FIRST SERIES.

Adieu! my happy home	From Masaniello, 1½	Oh! I remember	Amilie, or the Love Test, 3
Ah! canst thou bid me smother	Leonora, 3½	O lady! have I sought too boldly	Leonora, 2½
Ah! doomed Maiden	Leonora, 3½	O moment! too enchanting	Leonora, 1½
All by the shady greenwood tree,	Maid of Judah, 2½	O rest thee! babe	Guy Mannering, 1½
An old man would be wooing,	Barber of Seville, 3	O what delight!	Bohemian Girl, 1½
Ask me not why	Child of Regiment, 2½	O what hopes at their hight!	Daughter St. Mark, 2½
Behold how brightly breaks the morn	Masaniello, 2½	Once a king there chanced to be	Cinderella, 1½
Beneath cool shades reposing	The Postillion, 1½	On yonder rock reclining	Fra Diavolo, 2½
Be this moment the brightest, (Duet)	Dau. St. Mark, 1½	Pity for one in childhood torn	Bohemian Girl, 1½
Caledonia, native land	Guy Mannering, 1½	Proudly and wide my standard flies	Fra Diavolo, 2½
Cease, sweet content	Guy Mannering, 1½	Return to me, ah! brother dear	Leonora, 1½
Clarion now sounds to the field	Gustavus the Third, 2½	See at your feet a suppliant one	Bohemian Girl, 1½
Col. Sorriso	Il Pirata, 1½	She is seen where vapors of morn arise	Enchantress, 1½
Come with the Gipsy Bride, (Song)	Bohemian Girl, 1½	She loves him!	Enchantress, 1½
Descend to me, my dearest	Barber of Seville, 2½	Silence! the lady moon, (Chorus)	Bohemian Girl, 2½
Echo duett	Guy Mannering, 2½	Since that first happy day	Daughter St. Mark, 1½
Ever be happy, (Pirates' chorus)	Enchantress, 2½	Skies of unclouded night	Masaniello, 2½
Farewell to the mountain	Mountain Sylph, 2½	Sounds so joyful	Sonnambula, 1½
First fond lines that love has traced	Bohemian Girl, 1½	Soldiers' life	Bohemian Girl, 1½
Friends, draw near and hear my story	Postillion, 2½	Song of the Pirate	Zampa, 1½
Gipsies' chorus, and ne'er let the heart	Bohemian Girl, 2½	Still so gently o'er me stealing	Sonnambula, 1½
Go forget, why should sorrow, etc.	Don Giovanni, 1½	Sweet sleep, the wounded bosom healing	Masaniello, 2½
Gondolier, fond passion's slave	Fra Diavolo, 1½	Swift as the flash	Cinderella, 2½
Gondolier, to wind and wave	Daughter St. Mark, 1½	Then you'll remember me	Bohemian Girl, 2½
Happy days of life are o'er	Enchantress, 1½	There is a flower that bloometh	Maritana, 1½
Hark! o'er the stilly night	Masaniello, 1½	There's sunlight in heaven	Daughter St. Mark, 1½
Heart bowed down	Bohemian Girl, 2½	This world hath no allurements left	Enchantress, 1½
How gaily rows the Gondolier	Fra Diavolo, 2½	Tho' from him I love afar	Preciosa, 2½
Hymn to the Madonna	Zampa, 1½	'Tis sad to leave our fatherland	Bohemian Girl, 1½
I dreamt I dwelt in Marble Halls	Bohemian Girl, 2½	To love thee night and day, love	Guy Mannering, 2½
I love her! or when slumbers' pinion	Enchantress, 1½	Tu Vedrai	Il Pirata, 2½
In happy moments	Maritana, 2½	Tyrant! soon I'll burst thy chains	Barber of Seville, 3½
Isabel, loved Isabel!	Robert the Devil, 2½	Wedding chorus as a song	Daughter St. Mark, 1½
It was a Knight	Maritana, 2½	We may be happy yet	Daughter St. Mark, 2½
Let us now in reckless pleasure, (Drinking song)	Zampa, 1½	What is the spell	Amilie, or the Love Test, 2½
List thee, dear lady!	Fra Diavolo, 2½	When all around our path is dreary	Daughter St. Mark, 1½
Lovely maiden, hear me!	Zampa, 1½	When the fair land of Poland	Bohemian Girl, 1½
Merry girl of Portici	Masaniello, 4	When the morning first dawns	Amilie, or the Love Test, 3½
Morning, its sweets are flinging	Cinderella, 2½	When this enchantment I behold	Enchantress, 1½
My bark, which o'er the tide, Barcarolle	Dau. St. Mark, 1½	When I beheld the anchor weighed	Siege of Rochelle, 2½
My boyhood's home	Amilie, or the Love Test, 3½	When the trump of fame	Maid of Judah, 2½
My presence still in calm or storm	Enchantress, 1½	Who has not heard o'er vale and hill	Enchantress, 1½
My treasured friends	Zampa, 1½	Why shrink from me	Zampa, 1½
My sister dear	Masaniello, 2½	With your little wife	Postillion, 2½
My heart with joy (Ricci waltz)	Colonello, 2½	Wound upon thy arm	Bohemian Girl, 1½
No! blame her not	Leonora, 1½	Yes! let me like a soldier die	Maritana, 1½
Not for me!	Catherine Gray, 1½	Young Agnes! beauteous flower	Fra Diavolo, 1½
Now time has proved thee false	Daughter St. Mark, 1½	Young Alice	Zampa, 1½
Now with grief no longer bending	From Cinderella, 2½	Young Nadir	Enchantress, 2½
Oh! fortune, in thy frown	Leonora, 2½	You'll meet me, wont you?	Marriage of Figaro, 2½



THE RECORD

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# CHILD OF THE REGIMENT.

OPERATIC GEMS.

1<sup>st</sup> SERIES.

ENGLISH WORDS BY C. JEFFERYS.

MUSIC BY DONIZETTI.

THE ARGUMENT.

ARR: BY G.W.GLOVER.

During the occupation of the Tyrol by the French, and after a skirmish between the hostile ranks, an infant child was found alone in their camp by the 11<sup>th</sup> Regiment of the Grand Army of Napoleon: by that regiment she was fostered and beloved, and all were proud of the charming Vivandiere. Maria, the name given to the child, upon the attainment of her 18<sup>th</sup> year, was discovered to be the daughter of the Marquess de Berkenfield: and by her, removed to a sphere more consonant to the dignity of her birth. Still the affectionate girl found it impossible to shake off her attachment; and being reproached by her mother with want of pride, defended herself in the words of this song, which is so exquisitely sung by the renowned Cantatrice, JENNY LIND, in the Opera of "LA FILLE DU REGIMENT," as to entitle it to be called the GEM of the Opera.

Andante con moto.

The piano introduction consists of two systems of music. The first system is marked 'p' (piano) and features a melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The second system continues the melody, which becomes more ornate with trills and grace notes in the right hand, while the left hand maintains a steady accompaniment.

Quando il de - sti - no in mez - zo a strage ri - a nel lor

1<sup>st</sup> v<sup>se</sup>. Ask me not why my heart with fond e - mo - tion Beats for the  
2<sup>d</sup> .. Chide me no more, were I de - void of feel - ing Would my in -

The vocal melody is written on a single staff in a treble clef. It begins with a half rest, followed by a series of eighth and sixteenth notes. The melody is characterized by its flowing, lyrical quality, with many slurs and ties. The accompaniment in the piano part below consists of chords and single notes in the left hand.



se - no fan-ciul-la mi get - - to? es-si han rac - col - to la mi - se - ri - - a

brave companions of my youth? Had they not tend - ed me with love's de-  
gra - - ti-tude not wake thy fears? Worth-less would be this moment's fond re-

mi - - a, ei-pri-mi pas - si mie - i cia-scun gui - - do po - treb - be

- vo - tion I had not liv'd, a las, to prove my truth; A help-less  
veal-ing If I could cast a - side the ties of long years. Thou hast my

mai di - menti-carli il cor . . . . se non e - si - - sto che per lor a -

babe up-on the field I lay, And but for them my life had pass'd a -  
love; thine is a mother's claim, To them for - get not that thou ow'st the

- mor . . . . s'e - - sisto pel lore a - mor Quando il de -

- way . . . . My life had pass'd a - way: Ere I for  
name . . . . My mother, my mo - - ther dear, Ere I can

The musical score is written for a voice and piano. The vocal line is in a soprano or alto range, with lyrics in both Italian and English. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are written below the vocal staff, with Italian lyrics above the English ones. The English lyrics are in a larger font and are more prominent.



- sti - ro in mez - zo a strage ri - - a nel lor se - - no Fanciul - la mi get -

- get then, all their lo - ving kind - ness Bring o'er my heart oblivion of the  
cease to think of all their kind - ness &c.

- to, es - si han rac - - col - to la mi - se - ria mi - - a ei pri mi pas - si

past; But when you win for me that fa - tal blindness, in mercy let that

mie - i cia - - scun gui - - do.  
a piacere.

moment, that moment be my last.

dim.



# PETERS' ECLECTIC PIANO SCHOOL.

WITH AN APPENDIX OF TWENTY-FOUR ADDITIONAL PAGES, PRICE \$2.50

## TESTIMONIALS.

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* After having spent a few months in the South, for the purpose of regaining my somewhat failing health, I have returned to old Meadville again, where I have, since a few years, pitched my tent, and where, during that time, I have made the most successful attempts of cultivating musical taste and talents.

After these preliminary remarks, I think it, however, my duty to mention that this gratifying success could, with all my energy and perseverance, have been only partly, or perhaps not at all, accomplished, had I not, in the very beginning of my pioneer's work, followed my own judgment in selecting a suitable guide for my pupils; and my choice was "PETERS' ECLECTIC."

I am not accustomed to flatter, and, since we are entire strangers to each other, it can not possibly enter your head that I attempt it in this case; therefore, I would only give you my opinion and decision on the subject as a teacher.

I would not say that your instruction book is a work not admitting any improvements, or complete to make a scholar, by perusing its pages, but I say, that, with my knowledge, there is no Instruction-book published this side of the Atlantic which comes nearer to a normal guide for beginners than the "ECLECTIC."

Hunt's editions, complete and abridged, are getting, it strikes me, somewhat dry, uninteresting, and short of the wants of the modern times; also Bertini's elaborate work, which is certainly deprived of all that which makes music an amusement as well as an accomplishment; and the best work we have—I mean Mr. Richardson's of Boston—appears to me not at all adapted for beginners. Excuse my, perhaps, too severe critique on this point; but, since I have my own choice, I beg you to send me, by returning mail, a half dozen of your latest edition, and oblige yours,

Respectfully, PROF. THEOD. J. JUNG.  
Meadville, Pa., April 27, 1858.

PETERS' ECLECTIC PIANOFORTE INSTRUCTOR; or, The Eclectic Pianoforte School.—The enviable reputation already attained by the above work, would render it unnecessary to make any extended remark upon its 20th edition. Among the immense number of rudimentary musical works now in the market, this one has enjoyed a very conspicuous degree of public favor, and a fortunate decision has been already passed upon it. There are other excellent works of the same character offered, and many of them possess even brilliant merit; yet the demand for every thing of the kind is so great and so constantly increasing, that the present work finds not only room, but through its intrinsic value, marked distinction. It has been so arranged as to lead the pupil on by regular gradations from the simplest elements of harmony to the most elevated mysteries of pianoforte music. Every step is well explained and carefully adapted to the further progress of the learner.

The exercises and illustrative pieces, culled with care from the most universally acknowledged masters, are the best, perhaps, in selection and arrangement that we have seen, and it is with no slight degree of pleasure that in this work, destined to such immense popularity, we find artistic routine and cant completely laid aside, and the divine science of music, which dispenses such pure benefits and enjoyment among us, in these modern days, reduced, as every thing else touching the instruction of the people should be, to the plain, yet beautiful rules of common sense.

The "School," by selecting from many, avoids the mannerism of any one composer or set of composers, and adopts the following rules for the formation of a thorough musical expert: First, the ability of the pupil to analyze a composition before performing it, by pointing out to the teacher the key, the mode and the number

of counts in each measure; second, to count aloud; and last, to count aloud.

This system of thoroughness is completely and undeviatingly carried out, and the student will find nothing omitted in the rules laid down for fingering, for the proper performance of the Appoggiatura, the Acciacatura, the Trill, etc., while the chapter on the "Elements of Thorough Base" will especially arrest his attention. In addition to these, among the prominent advantages of the work, we find a Table or Gamut for the formation of the vocal capacity. This is followed with a series of easy and progressive lessons, arranged for pupils of different ages and different degrees of advancement. The convenient and elegant form of this work, with its perfect musical and text print, and the wide range of instruction it covers, re-uniting and confining as it does, in comparatively limited space, nearly every thing relating to an early knowledge of the pianoforte, will deservedly commend it to increased and continuous patronage.—*New York Daily News.*

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* Having used your "ECLECTIC PIANOFORTE SCHOOL" for some time, I can, with confidence, add my measure of praise to the large list of testimonials which you have already received.

In enumerating a few of the good features of this Instruction-book which have impressed themselves upon my attention, I would mention:—

1. The beauty of its typographical appearance.
2. The excellent method of arrangement by which the different precepts and their accompanying practical examples are brought together, either on the same page or at the same opening of the book.
3. The introduction of explanatory marginal notes (after the style of Bertini), which have immediate practical reference to the musical text, almost in the same line.
4. The absence of any thing common-place among the familiar melodies.
5. The lucid and copious articles on the *appoggiatura*, *acciaccatura*, *turn*, *trill*, and other musical ornaments.
6. The judicious selection, from the highest modern authorities, of the most necessary and least irksome exercises on scales and chords for the development of strength in the fingers and the acquirement of general facility in execution.
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JAMES BALLARD, *Professor of Music.*  
337 Fourth Avenue, New York, Dec. 15, 1857.

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* I have examined "PETERS' ECLECTIC PIANOFORTE INSTRUCTOR," and find it, in every respect, adapted to the wants of pupils on the Pianoforte. It will be a useful addition to the facilities afforded for gaining a knowledge of this instrument.

Respectfully yours, J. A. FOWLER.  
Cherry Valley Female Academy, N. Y., Jan. 21, 1858.

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* I have examined your new "PIANOFORTE INSTRUCTOR," and, as far as my testimony will go, I shall decide *entirely* in its favor. It is just such a book as I have long been searching for; please accept my most hearty thanks for supplying the profession with such a jewel for Pianoforte instruction.

The elements of Thorough Base (which are generally so dry and uninteresting to pupils) are so easily and beautifully laid out before them, that it is more a pleasure than a task to commit them to memory. Please send me six more copies, and accept my best wishes for the entire success which the merits of your book entitle it to receive from the profession in general.

Yours truly, MRS. A. J. HOLBROOK.  
New York, Feb. 3, 1858.

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* I have carefully examined "THE ECLECTIC PIANOFORTE SCHOOL," and I am much pleased with it. I can say that I have examined the same from beginning to end, and that it is one of the best works of that kind now in use.

The Exercises and Studies are eminently progressive, and have been selected with great care and judgment, from the best authorities. The pieces are well arranged and carefully fingered. In a word, it is just the sort of Instruction-book, and admirably adapted, in every particular, to the wants of both teachers and pupils.

Respectfully yours, J. J. JUST,  
New York, Jan. 18, 1858. *Teacher of Music.*

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* I have hitherto withheld my opinion of your "ECLECTIC PIANOFORTE SCHOOL," not desiring to recommend a work so different in its arrangement to those previously in use, until I had fairly tested its merits. I have now no hesitation in saying, it is decidedly the best work of the kind published in the United States.

The inductive method you have adopted so successfully, is the very best system of leading the students from simple to difficult pieces, without overtaxing the intellect or the patience, and the progression is so gradual as to make them, with little labor, to understand the theory of music. Respectfully,

HANNAH M. MULLINS.  
Masyville, Ky., August 30, 1858.

MESSRS. W. C. PETERS & SONS:—

*Gentlemen:* Having used "PETERS' ECLECTIC PIANOFORTE INSTRUCTOR," in my classes ever since the first edition was issued, and having from time to time compared it carefully with similar works published for the use of pupils, I am happy in being able conscientiously to say that I have found the Eclectic to be exactly the book wanted for the use of schools and classes in the South and West.

The most useful and necessary exercises are blended together in the most pleasant and pleasing manner, so that the pupil is taken gradually and almost imperceptibly through the difficulties of the instrument, and the various modes of fingering the most intricate passages. The examples and studies are exactly the thing required to exemplify the rules laid down, and I do not hesitate to say, that the pupil who will carefully study the "ECLECTIC PIANO INSTRUCTOR," will acquire a greater amount of practical musical knowledge than can be obtained from any other source.

Please send me 12 copies of the latest edition, as it is my desire to use your "ECLECTIC PIANOFORTE SCHOOL" in preference to any other.

Yours, etc., F. C. MAYER.  
Cincinnati, Sept. 4, 1858. *Teacher of Music.*